



# ENGL 389-01

## Book History

Spring 2022 – TR – 9:30-10:45am

**Professor:** Ross K. Tangedal, Ph.D.

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**Office Hours:** TWR 8:30-9:30, CCC 426

**Meeting Place:** CCC 323

### Course Catalog Description:

Study of the book as a medium and its role in the development and transmission of culture, addressing the implications of topics such as authorship, printing, publishing, distribution, bookselling, and reading. Course themes will be developed both theoretically via case studies and practically via hands-on activities.

*“Every book presents its own problems and has to be investigated by methods suited to its particular case. And it is just this fact, that there is always a chance of lighting on new problems and new methods of demonstration, that with almost every new book we take up we are in a new country, unexplored and trackless, and that yet such discoveries as we may make are real discoveries, not mere matter of opinion, provable things that no amount of after-investigation can shake, that lends such a fascination to bibliographical research.”*

-R.B. McKerrow, *An Introduction to Bibliography*

*“To study literature in the context of its origins and its later historical development is to free the reader from the ignorance of his presentness, alienate him from himself and make him a pilgrim, if not of eternity, then at least with all ‘the noble living and the noble dead.’”*

-Jerome McGann, “Shall These Bones Live?”

*“What an astonishing thing a book is. It's a flat object made from a tree with flexible parts on which are imprinted lots of funny dark squiggles. But one glance at it and you're inside the mind of another person, maybe somebody dead for thousands of years. Across the millennia, an author is speaking clearly and silently inside your head, directly to you. Writing is perhaps the greatest of human inventions, binding together people who never knew each other, citizens of distant epochs. Books break the shackles of time. A book is proof that humans are capable of working magic.”*

-Carl Sagan, *Cosmos, Part II*

***This is ENGL 389: Book History.*** The primary goal of this course is to immerse students in the interdisciplinary field of book history. Students will study the book as object, the book as commerce, and the book as art in various ways. The course covers five major areas: **1) The Book in America, Beginnings to 1850; 2) Materiality and Bibliography; 3) Textuality and Authority; 4) Printing, Readers, and Reading; and 5) Intermediality and Cultural Production.** *The Broadview Introduction to Book History* and *The Broadview Reader in Book History* (both Levy & Mole), as well as William Charvat's *Literary Publishing in America, 1790-1850* and various essays available on Canvas, will provide students with an expansive yet detailed introduction to the field. Book history is one of the fastest growing intellectual fields in the world, with scholarship focused on everything from periodicals and books, to digital archives and the ethics of e-reading. Both exclusive and inclusive, the history of the book is the history of human thought, human commerce, human ingenuity, and human culture. By

understanding the forces at work behind the scenes of literary art, as well as the resulting response that the art receives, students will be able to recognize the complex system at work each time they open a new book (or refresh their e-reader). We will focus largely on the machine-press period (1800-present), though certain classes will be devoted to issues in the hand-press period (1500-1800). A truly interdisciplinary field, book history aims to understand material texts and culture from all angles, including religious, historical, theoretical, social, philosophical, archaeological, political, critical, and cultural viewpoints. We will discuss readers and writers, publishers and editors, bookbinders and bookmen, bibliography and print culture, textual editing and reading cultures...this course definitely has something for any student of literature. The book is not dead, the author is not dead (though some have claimed it), and the social life of texts, words, and print culture continues to show us who we are (and were) as human beings. ***Welcome to Book History.***

### **Scope:**

Bibliographic issues of publishing conditions, materiality, bibliography, textuality, authority, printing, reading, intermediality, and print culture will influence course projects. Students will select a book from the UWSP Special Collections and Archive department and produce: 1) a book report; 2) a midterm textual case study, 3) a descriptive bibliography, and 4) a final book history project; students will also produce 5) a course reflection and 6) weekly journal entries on our readings.

### **Assignments:**

Archival Book Report	1-2pp.	10%
Descriptive Bibliography	1-2pp.	15%
Midterm Textual Case Study	5-6pp.	20%
Book History Final Project	8-10pp.	25%
Journal Entries	1p. each	15%
Participation	N/A	15%

### **Required Course Texts:**

- 1) Charvat, William. *Literary Publishing in America, 1790-1850*. U of Massachusetts P, 1993.
- 2) *Broadview Reader in Book History*. Eds. Michelle Levy and Tom Mole. Broadview Press, 2015.
- 3) *Broadview Introduction to Book History*. Eds. Levy & Mole. Broadview Press, 2017.
- 4) Various texts available on Canvas

### **Grading Scale:**

<b>A</b>	100-93%	<b>B+</b>	89-87%	<b>C+</b>	79-77%	<b>D+</b>	69-67%
<b>A-</b>	92-90%	<b>B</b>	86-83%	<b>C</b>	76-73%	<b>D</b>	66-65%
		<b>B-</b>	82-80%	<b>C-</b>	72-70%	<b>F</b>	64-0%

### **Class Policies:**

1. **Discussion Etiquette:** On day one we will establish our discussion ground rules as a class. Some things to consider:
  - a. Our readings will bring up controversial subject matter. As college students and newly minted members of the academy, I expect you to hold yourself with professionalism, good humor, and respect. Degrading others' opinions, stances, or remarks for any reason at any time will not be tolerated.
  - b. I want you to disagree with each other. I want you to disagree with me. But disagreement does not mean denigrating, teasing, or hurting one another. Let's be adults.
  - c. I want your voice to be heard, and to some that means speaking with me outside of class rather than in class discussions. I am always available for a good chat. Communicate!
2. **Attendance:** ATTENDANCE IS MANDATORY. It is extremely difficult for me to do my job if you are not here. Not only will I be unable to give insight and experience to the class, but your

classmates will not be able to help you develop ideas and techniques. **I allow two unexcused absences throughout the semester**. This is NOT negotiable. If you do not attend my course you will not pass. Period. If you are on an athletic team, you are required to show me documentation from your coach of the days you will be absent. Athletes who miss class because of away games are required to turn their work in prior to leaving for their event.

3. **Preparing for Class:** At the end of each class period I will assign either a reading from the text or a short writing assignment (or both). You are expected to read the assigned texts carefully and thoroughly. DO NOT come to class if you haven't read the text. You will only hinder the discussion.
1. **Late Work:** All homework is to be turned in ON TIME. Late work will result in grade deduction of one letter per day late (A becomes A-, B become B-, etc.). **NOTE:** You must turn in all assignments to pass the class.
2. **Tardiness:** I expect you to be on time to class. I begin and end class promptly. I will NEVER keep you over class time. Excessive tardiness will result in absences, and since we only have 75 minutes a day together, we need to stay on course. Be on time.
3. **Plagiarism:** Use of the intellectual property of others without attributing it to them is considered a serious academic offense. **Cheating or plagiarism will result in a failing grade for the work or for the entire course.** If you think you might be plagiarizing, you probably are. Don't be the person who cheats. If you are having problems come talk to me about what we can do to help you avoid the cardinal sin of writing. For more detailed information regarding Academic Misconduct please consult: <http://www.uwsp.edu/dos/Pages/Academic-Misconduct.aspx>.
4. **Electronic Devices/Video:** Electronic devices are distracting and their use while others are speaking is impolite; unless you are asked to use them for a class activity, turn off your cell phones, laptops, iPad, etc., and put them away. Laptops are not allowed unless we are workshopping, and you must have an Accommodations Request requiring use for a disability. Take notes with pencil and paper. I like pencils, and I like paper. To respect the privacy of those in the class, students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom, and possibly being reported to the Dean of Students.
5. **Accommodations:** If you require special accommodations for any reason please let me know. I will do my best to facilitate and arrange the proper accommodation.
6. **Emails:** Email is both a blessing and a curse. Please respect the fact that I am teaching several classes per semester, which means that I will do my very best to respond to your emails within 24 hours during the week (48 hours over the weekend). However, I will not recap entire class periods for you via email (stop by my office instead for some coffee and a chat), nor will I repeat information available on this syllabus or in a class handout (consult course materials before shooting off that email about essay page count). Also, I firmly believe in correspondence etiquette. Email may be informal, but I expect your messages to be polite and respectful. Include a salutation (Dear Dr. Tangedal, Hello Professor Tangedal) and conclusion (sincerely, best, thanks,). Be a pro. If your tone becomes an issue, we will have a talk.
7. **Office Hours:** I hold office hours for your benefit. **Come see me any time.**

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## I. The Book in America, Beginnings to 1850

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**Week One**

Tuesday, January 25: “Publishing Centers”, *Literary Publishing in America*, William Charvat (17-37)

Thursday, January 27: “Author and Publisher”, *Literary Publishing in America*, William Charvat (38-63)

**Week Two**

Tuesday, February 1: “Literary Genres and Artifacts”, *Literary Publishing in America*, William Charvat (64-83)

Thursday, February 3: “Introduction”, *BIBH*, Levy & Mole (xiii-xx); UWSP Special Collections and Archives [Book History Project Selection]

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## II. Materiality and Bibliography

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**Week Three**

Tuesday, February 8: “Materiality”, *BIBH*, Levy & Mole (1-28); Enumerative Bibliography

Thursday, February 10: Book Dissection; “The Making of a Printed Book”, R.B. McKerrow (Canvas)

**Week Four**

Tuesday, February 15: “What is Bibliography?”, *BRBH*, W.W. Greg (3-14); “Analytical Bibliography”, Williams and Abbott (Canvas)

Thursday, February 17: “What is Printing?”, *BRBH*, Michael Twyman (37-44); “Reading the Invisible”, *BRBH*, Paul C. Gutjahr and Megan L. Burton (63-72)

\*Friday, February 18: Archival Book Report Due

**Week Five**

Tuesday, February 22: “The Dialectics of Bibliography Now”, *BRBH*, D.F. McKenzie (45-62); “Bibliography and Iconography”, *BRBH*, Robert Darnton (93-110)

Thursday, February 24: “Paper Nationalism: Material Textuality and Communal Affiliation in Early America”, *Book History*, vol. 19, Jonathan Senchyne (Canvas); “Descriptive Bibliography”, Williams and Abbott (Canvas)

**Week Six**

Tuesday, March 1: Descriptive Bibliography lab (UWSP library)

Thursday, March 3: Descriptive Bibliography lab (UWSP library)

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## III. Textuality and Authority

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**Week Seven**

Tuesday, March 8: “Textuality”, *BIBH*, Levy & Mole (29-62)

Thursday, March 10: “Shall These Bones Live?”, *BRBH*, Jerome McGann (113-124); “Textual Criticism and the Literary Critic”, In *Textual and Literary Criticism*, Fredson Bowers (Canvas)

\*Friday, March 11: Descriptive Bibliography Due

**Week Eight**

Tuesday, March 15: “The Rationale of Copy-Text”, *BRBH*, W.W. Greg (125-138)

Thursday, March 17: “The Editorial Problem of Final Authorial Intention”, *BRBH*, G. Thomas Tanselle (139-156)

**Week Nine**

Tuesday, March 29: “The Whig Interpretation of Literature”, *BRBH*, S.M. Parrish (157-164); “A Practical Theory of Versions”, *BRBH*, Jack Stillinger (165-180)

Thursday, March 31: “Textual Criticism as Feminist Practice”, *BRBH*, Brenda R. Silver (181-198)

**Week Ten**

Tuesday, April 5: “Inhibiting Signposts: F. Scott Fitzgerald and Authorial Anxiety”, In *The Preface: American Authorship in the Twentieth Century*, Ross K. Tangedal (Canvas); “Race and the (Para)Textual Condition”, *BRBH*, Beth A. McCoy (199-212)

Thursday, April 7: “Money and Marriage: Hemingway’s Self-Censorship in *For Whom the Bell Tolls*”, *Hemingway Review* vol. 22, no. 2, Robert W. Trogdon (Canvas); “Fair Copy, Authorial Intention, and Versioning”, In *Making the Archives Talk*, James L.W. West III (Canvas)

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**IV. Printing, Readers, and Reading**

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**Week Eleven**

**\*Monday, April 11:** Textual Case Study Due

Tuesday, April 12: "Printing and Reading", *BIBH*, Levy & Mole (63-98)

Thursday, April 14: "The Unacknowledged Revolution", *BRBH*, Elizabeth L. Eisenstein (215-230)

**Week Twelve**

Tuesday, April 19: "The New Negro is Reading", In *The Harlem Renaissance and the Idea of a Negro Reader*, Shawn Anthony Christian (Canvas); "The Book Circle: Black Women Readers and Middlebrow Taste in Chicago, 1943-1953", *Reception* vol. 11, Mary Unger (Canvas)

Thursday, April 21: "Communities of Readers", *BRBH*, Roger Chartier (251-266); "The Welsh Miner's Libraries", *BRBH*, Jonathan Rose (313-333)

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**V. Intermediality and Cultural Production**

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**Week Thirteen**

Tuesday, April 26: "Intermediality", *BIBH*, Levy & Mole (99-132)

Thursday, April 28: "The Field of Cultural Production, or: The Economic World Reversed", *BRBH*, Pierre Bourdieu (335-352); "The Social Author: Manuscript Culture, Writers, and Readers", *BRBH*, Margaret J.M. Ezell (375-394)

**Week Fourteen**

Tuesday, May 3: "From Playhouse to Printing House: or, Making a Good Impression", *BRBH*, David Scott Kastan (353-374)

Thursday, May 5: "Towards a Genealogy of 'Print Culture' and 'Oral Tradition'", *BRBH*, Paula McDowell (395-416); "Native Audiences", *BRBH*, Matt Cohen (417-438)

**Week Fifteen**

Tuesday, May 10: "Circulating Media: Charles Dickens, Reprinting, and Dislocation of American Culture", *BRBH*, Meredith McGill (439-456)

Thursday, May 12: Final Project Workshop

**FINALS WEEK:** Final Project Due